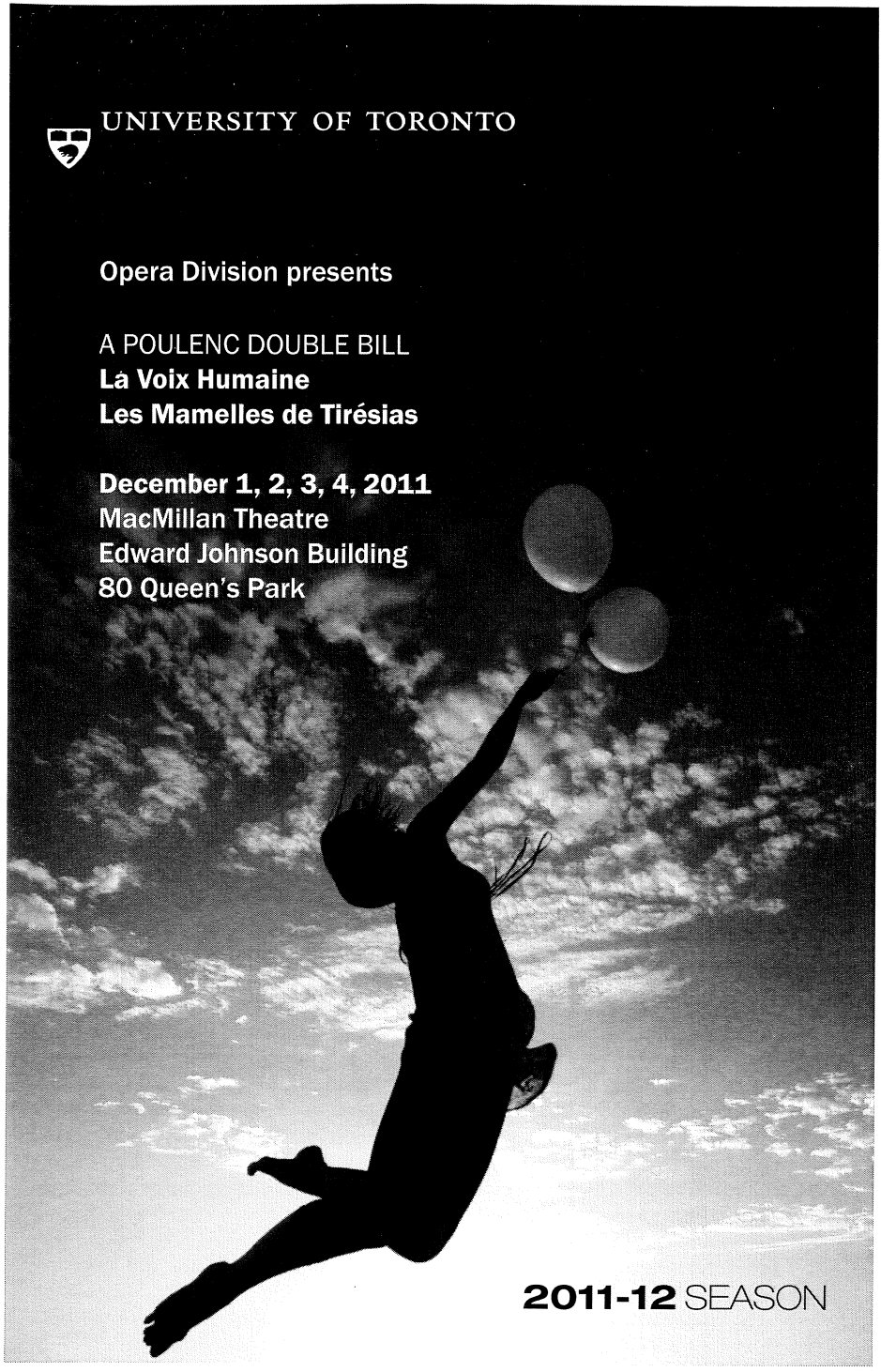
UNIVERSITY OF TORONTO
Opera Division presents
A POULENC DOUBLE BILL
La Voix Humaine
Les Mamelles de Tirésias
December 1, 2, 3, 4, 2011
MacMillan Theatre
Edward Johnson Building
80 Queen's Park
2011-12 SEASON

This production has been made possible through
a generous gift from David G. Broadhurst.

Additional funding provided by donors to the Opera Production Fund and by
members of *Continuo*, the Opera Division's annual giving program.

LA VOIX HUMAINE

[The Human Voice]

Music by Francis Poulenc
Text by Jean Cocteau from his original play

Opera Division premiere

Conductor	**Sandra Horst**
Director	**Erik Thor**
Set and Lighting Designer	**Fred Perruzza**
Costume Designer	**Lisa Magill**
Assistant Conductor	**Raphael Luz**
French Diction	**Jason Nedecky**
Surtitles	**Gunta Dreifelds**

Elle
Jennifer Schinzel (Dec 1 & 3)
Rosanna Murphy (Dec 2 & 4)

Synopsis

The transformation of the telephone from a correspondence device to a social instrument fundamentally changed the landscape of human communication. Long distance correspondence, once demanding careful forethought and affording time for reflection, became largely replaced by the instantaneous, complex inflection of the human voice. Despite further removing the safeguards of visual cues and physical contact, the telephone conversation retained a false sense of reality; the result of the human voice's powerful organic connection to our emotions and imagination. Furthermore, the telephone paired this inherently risky form of communication with the people furthest away from us. This captivated French playwright Jean Cocteau, resulting in the creation of *La Voix Humaine*, in 1930.

The play focuses on a woman who, unable to deal with the separation from her ex-lover, finds comfort in talking to him over the telephone. Twisting lies for both his sake and her own, she attempts to come to terms with the reality of separation while keeping alive her last remaining connection to him: a disembodied voice through a telephone line.

Deliberately obtuse in nature, the single-character play is aimed at challenging the actor to embody both sides of a dramatic telephone exchange, relying only

on themselves to complete the one-sided conversation. This often makes the unheard second party an easy target for blame. However, because the character of the ex-lover is only represented through that of a woman relying on the misleading reality created by a telephone, assigning complete moral guilt to the ex-lover would be misleading. Instead, identifying the situation of separation as the primary antagonist shifts blame away from the characters; the focus becomes not a battle between a woman and her ex-lover, but a parallel human struggle between knowledge and satisfaction. Poulenc's music becomes the woman's journey through this conflict between what she thinks is real and what she wants to be real. Through the telephone's thin thread of reality, the ex-lovers must learn from one another what they do not understand about themselves before they can finally come to terms with saying goodbye.

INTERMISSION

LES MAMELLES DE TIRÉSIAS

[The Breasts of Tirésias]

Music by Francis Poulenc
Text by Guillame Apollinaire from his original play

Conductor	**Sandra Horst**
Director	**Michael Patrick Albano**
Set Designer	**Ed Kotanen**
Costume Designer	**Lisa Magill**
Lighting Designer	**Fred Perruzza**
Assistant Conductor	**Raphael Luz**
French Diction	**Jason Nedecky**
Surtitles	**Gunta Dreifelds**

	Dec 1 & 3	**Dec 2 & 4**
The Director of the Theatre	Fabian Arciniegas	Fabian Arciniegas
Thérèse	Alyson Spina	Caitlin Wood
Her Husband	Byung Yoon	Conrad Siebert
Monsieur Lacouf	Rocco Rupolo	Andrew Haji
Monsieur Presto	Dimitri Katotakis	Joshua Whelan
A Gendarme	Fabian Arciniegas	Fabian Arciniegas
A Newspaper Vendor	Heidi Bjornson	Alexandra Beley
A Reporter from Paris	Andrew Haji	Rocco Rupolo
The Son	Joshua Whelan	Dimitri Katotakis

Townspeople, Tango Dancers, Babies
Peter Bass, Douglas Brenton, Elizabeth Polese, Andromahi Raptis, Anna Sharpe, Michelle Siemens, Charles Sy, Chelsea Van Pelt, Antonios Varahidis. Adanya Dunn, Amy Moodie, Laura Widgett

Synopsis

Apollinaire wrote *The Breasts of Tirésias* in 1903, adding the prologue and final scene fourteen years later, after having served and been seriously wounded in the Great War. It was in an introductory note, written for the premiere that he invented the word, 'surrealism', thus giving a name to a new movement in art and literature. The façade of ribald humour and music-hall farce, which barely disguises disillusionment at the futility of war and appalling loss of young lives, appealed to Poulenc, who set it to music in 1944.

A brisk orchestral introduction heralds the Director of the Theatre, who addresses the audience from in front of the curtain. In serious tones, he explains that the object of the drama is to reform customs, a moral exhortation to production more children. He retires and a drum roll introduces the sun-lit atmosphere of the main square of Zanzibar. Thérèse, young, pretty and eccentric, declares herself a feminist and outlines her masculine aspirations. She feels her breasts detaching themselves and with the growth of a beard, her virility is complete. Pleading, her husband emerges from the house with a bouquet. Recognizing his wife's clothes, but not his wife, he is greatly perturbed and seeks her everywhere. She confronts him, no longer Thérèse but Tirésias. Returning to the house, she hurls useful and intimate articles out from the window.

As the husband goes back into the house, two card playing drunks, Presto and Lacouf, come out of the adjoining café. They have been playing at Zanzibar, a card game, and unable to decide who has won, they resolve the dispute by shooting each other.

The emancipated Tirésias returns in a smart suit and newly shaved, followed by her husband dressed as a woman. The people of Zanzibar join the couple in mourning Presto and Lacouf. Their corpses are removed and Tirésias is ready to conquer the world.

A Gendarme arrives to investigate the crime that has taken place. Catching sight of the husband, he begins to flirt with 'her', as the people of Zanzibar are heard offstage hailing 'General' Tirésias. The husband declares his intention , since the newly liberated women of Zanzibar are producing no children, to produce them himself. The husband promises the Gendarme that he will show him that very evening how he can produce children without assistance.

A domestic scene showing the husband tending his new offspring is interrupted by a Paris reporter, anxious for information. Indiscreetly, the journalist asks for a loan and is booted off. The husband soliloquizes. He will produce more children and first, a journalist. Scisssors, pen, ink and glue produce the desired result. The newborn son proves rather sophisticated and goes off to "imagine" tomorrow's news. The Gendarme returns , warning that overpopulation is now causing famine in Zanzibar. But before the Gendarme can arrest the husband, there is an interruption: a fortune teller [Thérèse in disguise] arrives on the scene. Having disposed of the Gendarme, Thérèse and her husband are reconciled and exhort the audience to go home and make children.

The photographing, sound recording, or videotaping of this performance without the written permission of the Faculty of Music is strictly prohibited.

We kindly request that you switch off your cellular phones, pagers, watch beepers, and any other electronic devices that could emit a potentially unwelcomed sound.

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OPERA DIVISION STAFF

Director of Musical Studies	Sandra Horst
Resident Stage Director	Michael Patrick Albano
Principal Coach & Conductor	Miah Im
Resident Operatic Specialist	Russell Braun
Coaching	Kate Carver, Andrea Grant, Stuart Hamilton
Italian Diction	Manuela Scarci
French Diction	Jason Nedecky
Movement	Allison Grant

PRODUCTION STAFF

Director of Operations	Fred Perruzza
Stage Manager	Susan Monis*
Assistant Stage Manager	Gerry Egan*
Technical Assistants	Ian Albright, Les Stockley
Technical Production Assistant	Bob Dunkin
Head of Wardrobe	Lisa Magill
Wardrobe Assistants	James Bolton, Jennifer Bunt
Hair and Makeup	James Bolton
Carpenters	Andrew McTaggert, Scott Gorman
Head Electrician	Bob Dunkin
Lighting Setup Crew	Gavin McDonald, Tom Everett, Devan Estey David Hein, Kai Masaoka, Stephanie Atkinson
Scenic Artist	Richard Mongiat, Duncan Johnstone Steve Mazza, Andrzej Tarasiuk
Props	Marie Gravelle
Flyman	Gavin McDonald
Performance Running Crew	Les Stockley, Samantha Brown
Follow Spot Operators	Tom Everett, Marie Gravelle, Matt Haddad

A special thanks to the students of the Humber College Theatre Lighting Class and Laird McDonald for their participation in the lighting hang for this show.

*By permission of Canadian Actors' Equity Association

BIOGRAPHIES

Sandra Horst [conductor] is the Director of Musical Studies for the Opera Division at the Faculty of Music, University of Toronto, where her conducting credits include Humperdinck's *Hansel and Gretel*, Ravel's *L'Enfant et les Sortilèges* and *L'heure Espagnol*, Johann Strauss' *Die Fledermaus*, Donizetti's *L'Elisir d'amore*, and *Taptoo!*, by John Beckwith. Ms. Horst is currently in her 14th season as Chorus Master for the Canadian Opera Company and has served as Chorus Master for Opera Theatre of St. Louis and Edmonton Opera. Other activities include Consultant for Opera Theatre of St. Louis, and a judge for the Metropolitan Opera National Council Auditions. She has previously worked with the Juilliard Opera Centre, Chautauqua Institute School of Singing, Boston Lyric Opera, Opera Saskatchewan, Opera Ontario and the Banff Centre for the Arts. This fall, Ms. Horst was recognized in the 100 Alumni of Achievement Ceremony as part of Wilfrid Laurier University's Centennial Celebration.

Michael Patrick Albano [Director/ Choreographer, *Les Mamelles de Tiresias*] is the resident stage director of the opera programme at the University of Toronto's Faculty of Music, where he has staged over thirty operas including the Canadian premieres of Debussy's *L'Enfant Prodigue*, Paisiello's *Il Barbiere di Siviglia*, Britten's *Paul Bunyan* and Kulesha's *The Last Duel*. Mr. Albano's directorial credits include *Il Barbiere di Siviglia* for the New York City Opera, *Le Comte Ory* for the Manhattan School of Music, *Le Nozze di Figaro* for the Yale School of Music, *L'Elisir d'amore* for Opera Hamilton, *La Belle Hélène* for the Opera Theatre of St. Louis, Verdi's *La Traviata* for the Opera Festival of New Jersey, *The Gondoliers* for the Brevard Festival and a new dialogue version of *Die Fledermaus* for the Kentucky Opera. For the Canadian Opera Company he has directed *La Bohème*, *Gianni Schicchi*, *Swoon*, *Il Barbiere di Siviglia* and most recently, a new production of *Così fan tutte*. An accomplished librettist, Mr. Albano has written *Gianni* (based upon the life of the baroque composer, Giovanni Pergolesi) for Opera Lyra, *The Last Duel* for Music Canada 2000 and *Loss of Eden* (based upon the lives of Charles and Anne Lindbergh) for the Opera Theatre of St. Louis. His latest libretto, *Laura's Cow, The Legend of Laura Secord*, commissioned by the Canadian Children's Opera Chorus will be presented by LUMINATO in June of 2012. Mr. Albano will also direct the production.

Fred Perruzza [Lighting Designer, Set Designer for *La Voix Humaine*] is the Director of Operations for the MacMillan Theatre at the Faculty of Music, University of Toronto. He made his debut as a set designer in 1995 with the production of *Iolanthe*. He has since designed many critically acclaimed productions for the Opera Division, including *The Marriage of Figaro*, *The Merry Wives of Windsor*, *Così fan tutte*, *L'elisir d'amore*, *Il Matrimonio Segretto*, *L'Heure Espagnole*, and *Ariodante*, among many others. His lighting design credits include *La Rondine*, *The Last Duel*, *L'Enfant et les Sortilèges*, *Taptoo!*, *Gianni Schicchi*, *Semele*, and *Il mondo della luna*. Fred attended the Theatre Technology program at the University of Toronto and was stage manager with the Canadian Opera Company, with whom he toured extensively across Canada and the U.S. He has also served as stage manager for the National Arts Centre, and has been director of operations and set/ lighting designer for the Toronto Summer Music Festival, and the Centre for Opera Studies in Italy (C.O.S.I.) in Sulmona. With a musical background, Fred dabbles as church organist and conductor of his choir.

Born in Cali, Colombia **Fabian Arciniegas** [*The Director of the Theatre, Gendarme*] graduated from the Universidad del Valle and the Conservatorio Antonio Maria Valencia under the guidance of sopranos Margarita Castro-Alberty and Ivonne Giraldo. In Colombia he performed the role of Count Almaviva in *Le Nozze di Figaro*, Guglielmo

in Mozart`s *Così fan tutte*, Figaro in *Il Barbiere di Siviglia* and Malatesta in *Don Pasquale*. As a second year student in the Master of Music Opera Performance Program at the University of Toronto, he studies with J. Patrick Raftery. Last season he sang Leporello in the University of Toronto's production of Mozart's *Don Giovanni* and Giorgio Germont in SOLT's production of Verdi's *La Traviata*. For the 2011-2012 season he will perform the roles of Il Marito in Menotti's *Amelia al Ballo*, Le directeur de theatre/ Le Gendarme in Poulenc's *Les Mamelles de Tirésias*, Don Alfonso in Mozart's *Così fan tutte* at the University of Toronto and Le Duc in Massenet's *Cherubin* with Opera Essential.

Canadian Mezzo-Soprano **Alexandra Beley** [*A Newspaper Vendor*] is currently completing her Master of Music degree in Operatic Performance at the University of Toronto's Opera Division, where she studies with Professor Lorna MacDonald. From a young age, Alexandra realized her love for opera with her involvement in the Canadian Children's Opera Company. She recently sang Dorabella in Metro Youth Opera's inaugural performance of *Così fan tutte*; Cherubino in Mozart's *Le Nozze di Figaro*, with Opera NUOVA, Mère Marie de l'Incarnation in Poulenc's *Dialogues des Carmélites* and Countess Charlotte Malcolm in Sondheim's *A Little Night Music,* both with Opera Laurier. This past summer Alexandra understudied Judith Forst as Irene in John Estacio's new opera *Lillian Alling* with The Banff Centre's Opera as Theatre Program. Upcoming performances for Alexandra include Dorabella in Mozart's *Così fan tutte*, and The Marquise of Birkenfeld in Donizetti's *La fille du régiment* in spring 2012.

Heidi Bjornson [*A Newspaper Vendor*], is a young mezzo soprano currently completing her Master of Music degree in operatic performance at the University of Toronto. Heidi recently performed the role of Roggiero, in Summer Opera Lyric Theatre's (SOLT) production of *Tancredi* as well as the sorceress in SOLT's production of *Dido and Aneas*. This season Heidi will be performing the roles of The Turkish Knight and the dragon in Saltwater production's *A Mummers Masque* and Dorabella in Mozart's *Così fan tutte* with the Faculty of Music's Opera Division. Heidi holds a diploma in vocal performance from the Victoria Conservatory of Music and a Bachelors degree in vocal performance from the University of Toronto.

Gerry Egan [Assistant Stage Manager] is thrilled to be returning to U of T having ASM'd for *Candide* in 2009. Other opera credits include *Orfeo ed Euridice* (Canadian Opera Company), *Lucia di Lammermoore, Turandot*, *Macbeth*, *Eugene Onegin*, *Le Nozze Di Figaro*, *Don Giovnnni* (Opera Lyra Ottawa), *The Magic Flute* (Opera Hamilton), *The Shadow*, *Opera to Go 2008* (Tapestry New Opera Works), *Ariadne auf Naxos* (Toronto Summer Music Festival), *La Traviata* (Opera New Brunswick), *Get Stuffed* (Tapestry New Opera Works), *Suor Angelica*, *Gianni Schicchi*, *Merry Widow*, *The Magic Flute* (UWOpera), *Hansel und Gretel*, *Once Upon a Christmas* (Opera NUOVA) as well as Production Coordinator for COSI (Canadian Opera Studies in Italy) in Sulmona, Italy. Upcoming projects include *The Great Gatsby* at The Grand Theatre and *Semele* at the Canadian Opera Company

Andrew Haji [*Monsieur Lacouf, A Reporter from Paris*], tenor, is a recent graduate of the Voice Performance program at the University of Toronto Faculty of Music. He is currently pursuing a Master's degree with the University of Toronto Opera Division, studying with Darryl Edwards. During his undergraduate career, Andrew performed in three operas with the University of Toronto Opera Division: Cecco in Haydn's *Il mondo della luna*. Vanderdendur/Ragotski in Bernstein's *Candide* and Don Ottavio in Mozart's *Don Giovanni*. In May of 2009, Andrew attended the Canadian Operatic Arts Academy in London, Ontario, where he performed scenes from *Albert Herring* by Britten, *Ariadne auf Naxos* by Strauss, *Il viaggio a Reims* by Rossini, and *Falstaff* by Verdi. In

the summer of 2010 he performed the role of Nemorino in Donizetti's *L'elisir d'amore* at the Centre for Opera Studies in Italy in Sulmona, Italy. In the summer of 2011, Andrew returned to Sulmona to reprise the role of Don Ottavio in *Don Giovanni*.

Dimitri Katotakis [*Monsieur Presto, The Son*] is a third year Bachelor of Music student in Voice Performance at the University of Toronto where he studies with Prof. Darryl Edwards. Among many performances while at University, he enjoyed singing with the MacMillian singers in Bach's B Minor Mass with the Toronto Symphony Orchestra and in Leonard Bernstein's *Candide* with the University's Opera Division. Dimitri has performed in Opera Atelier's *Die Entführung aus dem Serail* and *Le Nozze Di Figaro*. He recently studied the role of Masetto at COSI in Sulmona and performed the role of *Il Commisar di Polizia* in U of T's production of *Amelia al Ballo*. This Spring he will sing Guglielmo in the Opera Division`s production of *Così fan tutte.*

Ed Kotanen [Set designer, *Les Mamelles de Tirésias*] has had a long career designing set and costumes for many theatres across Canada from Charlottetown to Victoria.
He had the pleasure of designing a number of operas for the Faculty of Music, including The Crucible and Dido and Aeneas.
Ed is a member of Associated Designers of Canada (ADC) and Canadian Artists' Representation (CARFAC).

Lisa Magill [Costume Designer] has been designing costumes for the University of Toronto Opera Division since 2004, including the recent productions of *Don Giovanni* and *Hansel and Gretel.* She would like to thank Jen and James for their help, and Rex for his support.

Susan Monis [Stage Manager] is happy to be back with the Opera Division where she has worked on a great many productions. She spent several seasons at The Stratford Festival and Shaw Festival as well as being principal Stage Manager for Opera Hamilton for 16 years. She has worked throughout the country at many theatres such as Citadel Theatre, Manitoba Theatre Centre, The National Arts Centre, Rainbow Stage, Vancouver Opera, Canadian Opera Company, Tarragon Theatre and Necessary Angel. Susan has toured internationally as well as working on many Industrial and Award shows throughout North America.

Soprano **Rosanna Murphy** [*Elle*] from Moncton, New Brunswick, is in her second year of the Opera Diploma program studying with Mary Morrison. She holds a Bachelor of Music from Mount Allison University and a Masters of Music from the University of Manitoba where she studied with Tracy Dahl. Her most recent performances include Donna Anna in *Don Giovanni* at the Centre for Opera Studies in Italy as well as Fiordiligi in *Così fan tutte* with Metro Youth Opera in 2011. In 2010 Rosanna was a finalist in the Metropolitan Opera National Council Upper Mid-west Regional Auditions, as well as the winner of the Winnipeg Music Festival's Rose Bowl and Lieutenant Governor's Awards. Other recent operatic credits include: Juliette in *Roméo et Juliette*, Contessa Almaviva in *Le nozze di Figaro*, the Mother in *Hansel and Gretel* and Pamina in *Die Zauberflöte*. Upcoming engagements include Fiordiligi in *Così fan tutte* and Margaret Atwood in *Rob Ford: The Opera* at the University of Toronto as well as Gretel in *Hansel and Gretel* with the P.E.I. Symphony Orchestra. Ms. Murphy will be a guest artist at the Indian River Music Festival in August 2012.

Rocco Rupolo [*Monsieur Lacouf, A Reporter from Paris*] is in his first year of the Opera Diploma program at the University of Toronto`s Faculty of Music studying with Professor Lorna MacDonald. Rocco's recent operatic roles include Lindoro in Haydn's *La Fedeltà Premiata* with Opera in Concert, Dr. Blind in Strauss's *Die Fledermaus* with the Toronto Operetta Theatre and Paco in

Manuel de Falla's *La Vida Breve* with the Summer Opera Lyric Theatre. With the University of Toronto's Opera Division he has sung Cecco in Haydn's *Il mondo della luna*, the Governor in Leonard Bernstein's *Candide*, and L'Amante in Menotti's *Amelia al Ballo*. Rocco has also sung the role of Rinaldo in Brahms' *Rinaldo* with the Victoria Scholars Men Chorale Ensemble. Mr. Rupolo will be heard in March 2012 in the Opera Division's production of *Così fan tutte*.

Ottawa born soprano **Jennifer Schinzel** [*Elle*] has been hailed as "beautiful to watch" and "sweet" on stage. This is her second year in the Opera Diploma program studying under J. Patrick Raftery. Upcoming engagements include the role Fiordiligi in the Faculty of Music's production of *Così fan tutte*. Ms. Schinzel has been the recipient of many awards including a grant from the Ontario Arts Council for a Residency in Italy working with great mentors Daniel Ferro, Maestro Bruno Rigacci and Stephanie Bogle. Roles include Donna Anna in *Don Giovanni*, Susanna in *Le Nozze di Figaro,* Gasperina in *La Canterina*, Mimi in *La Boheme*, Mademoiselle Silberklang in *Der Schauspieldirektor*, and Lauretta in *Gianni Schicchi*.

Tenor **Conrad Siebert** [*The Husband*] is currently studying with J. Patrick Raftery at the University of Toronto in his first year of a Master of Music in Opera Performance. Born in Morden, Manitoba, Siebert spent his childhood in Bogota, Colombia, returning to Canada to study theology, philosophy and eventually music. On the opera stage, he was most recently seen as Nemorino in *L'elisir d'amore* (Centre for Opera Studies in Italy). Other roles include: Ramiro in *La Cenerentola* (OperaNuova), Wilhelm in *The Brothers Grimm* (Little Opera Company), Alfred in *Die Fledermaus* (OperaNuova), and Frederic in *The Pirates of Penzance* (G&S Society of Winnipeg). On the concert stage he has performed with university ensembles in Mozart's *Requiem* and Handel's *Messiah*, with Canzona in Bach's *Magnificat*, and with the Winnipeg Symphony Orchestra in Richard Einhorn's *Voices of Light* and their Holiday Tour 2010. His love for Lieder and other Art Song has also led to success in recent competitions including first prizes in the Genser and Zita Bernstein competitions in Winnipeg, and as finalist in the National Music Festival, Montreal 2010.

Alyson Spina [*Thérèse*] is currently working towards her Masters of Music in Opera at the University of Toronto, studying with Mary Morrison. Her most recent engagement was at Opera NUOVA 2011 performing in Adam Guettel's *The Light in the Piazza* as Signora Naccarelli. She recently performed the role of Donna Elvira in the Opera Division's 2011 spring production of Mozart's *Don Giovanni* and had also performed the role of the Dew Fairy in Humperdinck's *Hansel and Gretel* in 2010. Alyson performed the role of Countess Almaviva in Mozart's *Le Nozze di Figaro* at the Center for Opera Studies in Italy, 2010. In addition to her appearance with the UWOpera program Alyson also performed as a guest soloist with the Sudbury Symphony Orchestra after winning the INCO Search for Excellence Scholarship for Young Artists in 2009. Her upcoming engagements include Despina in Mozart's *Così fan tutte* in the Spring 2012.

Erik Thor [Director, *La Voix Humaine*] An alumnus of University of Toronto Opera Division's student director program, Erik Thor is thrilled to be making his main stage directorial debut at U of T with this production of Poulenc's *La Voix Humaine*. Previous productions for the University of Toronto include Haydn's *Il mondo della luna,* Tchaikovsky's *Eugene Onegin*, and this fall's production of Menotti's *Amelia al ballo* as well as assisting on *Don Giovanni, Candide, L'enfant et les sortilèges*, *L'heure espagnole*, and *Il matrimonio segreto*. Erik has had particular success working with young artists, both here at the university and as faculty at the More than Music Summer Institute, where over

the course of five summers, has directed many Gilbert and Sullivan productions, including *HMS Pinafore*, *Pirates of Penzance*, and *The Sorcerer.* Frequently involved with the creation of new opera works, Erik both wrote the libretto and directed the premiere of emerging composer Glenn James' *To Daniel*, has directed the U of T New Music Festival's productions of *The Essential Hamlet*, *The Jealous Husband*, and *A Hand of Bridge,* and will be directing this year's project for the Student Composer Collective, *Rob Ford, the Opera*. Other productions in the coming new year include the Toy Piano Composers' *Opera Scenesters* and an Opera Tea production of *La fille du régiment*.

Korean born tenor, **Byung Yoon** [*The Husband*] studies with J. Patrick Raftery at the University of Toronto Opera Division. In this upcoming season, he will be performing the role of Tonio in *La Fille du Régiment* (University of Toronto). His recent roles include Don Ottavio in *Don Giovanni* (University of Toronto), Edgardo in *Lucia di Lammermoor* (University of Toronto), and Alfredo in *La Traviata* (Centre for Opera Studies in Italy). He has performed with the Winnipeg Symphony Orchestra & Pops (*Carmina Burana*), Saskatoon Symphony Orchestra (*Carmina Burana*), Royal Winnipeg Ballet (*Magic Flute*), and the tenor solo in the Canadian premiere & CBC broadcast of Rautavaara's *Vigilia* with the Winnipeg Soloists Choir.

Described as having "a clear, well-defined, unforced and sweet high baritone voice" with a "natural musical phrasing" (*The Halifax Chronicle Herald*, December, 2009), **Josh Whelan** [*Monsieur Presto, The Son*] has appeared in recent operatic performances including the title role in Don Giovanni with the Accademia Europea dell'Opera, as well as Masetto in *Don Giovanni* with the Centre for Opera Studies in Italy. Previously, Josh performed in several productions with the Dalhousie Opera Workshop and performed at several summer programs including Opera NUOVA, Opera on the Avalon, and the Halifax Summer Opera Workshop. Professional operatic engagements include appearances with Maritime Concert Opera and Opera Nova Scotia. Upcoming performances include *Così fan tutte* (Guglielmo) with the University of Toronto Opera Division. A native of Halifax, Nova Scotia, Mr. Whelan completed his B.Mus. in performance at Dalhousie University as a voice student of Marcia Swanston in his last two years and in 2008, was the provincial representative at the National Music Competition in Edmonton. Josh Whelan is currently enrolled in his first year of the M.Mus. program in Opera Performance at the University of Toronto, in the voice studio of J. Patrick Raftery.

Soprano **Caitlin Wood** [*Thérèse*] recently received her Bachelor of Music from the University of Manitoba Faculty of Music where she studied with Valdine Anderson and is currently under the tutelage of Mary Morrison. Past roles with the G&S Society of Winnipeg have included Mabel (*Pirates of Penzance*) and Patience (*Patience*). She has also performed Despina (*Così fan tutte*) and Nannetta (*Falstaff*) with Opera NUOVA. In the past season she was heard as the Soprano soloist in the University of Manitoba Singers touring production of Handel's *Messiah* and in the role of Johanna from *Sweeney Todd* with Dry Cold Productions. Upcoming roles with the University of Toronto include Tirésias (*Les Mamelles de Tirésias*) and Marie (*La fille du regiment*).

ORCHESTRA

VIOLIN I
Calvin Cheng, *concertmaster*
James Kruspe
Chang Liu
James Hayes
Andreea Arbone
Erick Wawrzkiewicz
Eslin McKay
Alessia Disimino
Wesley Khurana

VIOLIN II
Iain McKay, *principal*
Philene Chen
Kyle Yuen
Johnson Tam
Wai On Yiu
Julija Zibrat
Meghan Ruel

VIOLA
Christopher Arnold, *principal*
Jesse Morrison
Inhye Park
Matthew Antal
Andrea Poon
Robin Wenglewick

CELLO
Beth Silver, *principal*
Boin Cheong
Amahl Arulanandam
Sarah Jane Johnson
Michael Lam
Rosalind Zhang

DOUBLE BASS
Alexander Lambermont, *principal*
Douglas Ohashi

FLUTE & PICCOLO
Jessica Leung
Jacky Tam

OBOE & ENGLISH HORN
Agnes Ng
Aleh Remezau

CLARINET
Kishan Chouhan
Omar Ho
Katie Steadman

BASS CLARINET
Omar Ho
Katie Steadman

BASSOON
Jeffrey Clements
Christopher Kostyshyn

HORN
Christopher Going
Tina Shapero

TRUMPET
Alastair Chaplin
Brindley Venables

TROMBONE
Barrington Venables

TUBA
Stephen Vettese

PERUCSSION
Alejandro Céspedes Pazos
Abigail Fisher
Rafael Ponciano

TIMPANI
Abigail Fisher

HARP
Johanna Wienholts

PIANO
Wesley Shen

Forthcoming Opera Activities

STUDENT COMPOSER COLLECTIVE
Rob Ford, the Opera
Sunday, January 22, 2012, 2:30 pm. MacMillan Theatre. Free admission

MAINSTAGE PRODUCTION
Mozart: Così fan tutte
March 8, 9, 10, 2012, 7:30 pm. March 11, 2012, 2:30 pm
MacMillan Theatre. Tickets: $30 ($20 seniors) | Call 416.408.0208

OPERA TEA
La Fille du Régiment
April 1. 2012, 2:30 pm. MacMillan Threatre. Tickets: $30 | Call 416.408.0208

A message from Russell Braun

We are most fortunate to have music as part of our lives. As performers, composers and listeners, our lives are enriched through music and the opportunity to listen, be inspired, learn and discuss.

As a member of the teaching staff of the Opera Division of the Faculty of Music, I am particularly privileged to work with, learn with and make music with talented young artists.

We are grateful that the Opera Division is supported by individuals who not only enthusiastically attend main stage performances, Opera Teas and master classes but provide financial support through *Continuo*, our annual giving program.

Continuo members provide the funding for these important opera productions as well as ongoing support of the training of our young singers through annual gifts. In addition, master classes, workshops and other activities help maintain the professional profile of our opera training program.

If you are not already a member of *Continuo*, I invite you to join us. In recognition of your support, you will receive advance notice of exclusive access to special Opera Division events, including an annual private master class.

For more information on this and other giving opportunities at the Faculty of Music, please contact my colleague, Bruce Blandford, Director of Advancement at 416-946-3145 or bruce.blandford@utoronto.ca. He would be delighted to speak with you.

Enjoy the opera!

Russell Braun
Resident Operatic Specialist

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